



# THE BELLOWS

16th GREAT YEAR

September 15, 1994

Puget Sound Photographic Collector's Society, Inc.

Vol. XVI, No. I

WHAT	NEXT REGULAR MEETING OF PSPCS
WHERE	DES MOINES MASONIC TEMPLE 2208rd S. 223rd ST. (Take Midway exit # 149 west off I-5..go to first stop light west of Pacific HWY. S...turn right.)
WHEN	September 15th, 1994...7:30 Till 10:00 pm (doors open about 6:30 pm)
WHY	We begin our 16th GREAT year! Short meeting..Door Prizes..Auction..swap & sell. Program this month will be Show and Tell about what you all have gathered up over the summer..or tales of the ones that got away. Gary alone should take ten minutes!

## HERE WE GO AGAIN!

Yes, here we go again starting our 16th year. It seems like only yesterday that six of us sat around in Dave Studebaker's living room and started PSPCS. Hope you all had an interesting camera productive summer. It will be fun to see you again and hear (and see) how well you fared. The ed. hopes you approve of the new The BELLOWS lay out. Remember, we will need to form a new Show committee to begin work on our 15th show coming up in April. If you have not been on this committee yet why not give it a try. It amounts to a little work for most and a lot of fun for all..Honest!

## CLUB MEMBERS TO MAKE PILGRIMAGE TO "MECCA":

At least five members of PSPCS are planning to attend the Ninth Triennial Symposium on the History of Photography to be held October 7-9 in Rochester, N.Y. Some may also attend The Movie Machine Society's fifth annual meeting on the 6th. This meeting will also be held at George Eastman House. Ralph and Bobbi London along with Milan Zahorcak, all from the Portland area, will be joined by Don Tempel and Bill Kimber. Don and Bill plan to spend two weeks in the east looking for leaves and treasures in Maine, New Hampshire, Vermont and New York State. They will return just in time to be the program for our October Meeting. If others of you are planning to go..we will see you there, Ed.

## FALL SHOWS ARE COMING:

PSPCS's free interclub swap meet will be held at Kent Commons on Saturday November 5th. Remember, this show is free to all Northwest Camera Club Members who would like to set up a table to sell and/or trade with other club members. In the past PSPCS has voted not to advertise this show to the general public. However, any of the general public who show up are welcome to spend their money!

And, as you see by the insert, the 6th annual Portland, Oregon Fall Camera Swap Meet and Show will be held Saturday November 12th, 1994 at a new location..the Washington County Fairplex. (gosh couldn't they find a good plex not just a fair one?...sorry about that). This has been a good show in the past; well worth attending. This year they are back to a one day show which should please some of you. Ed.

McKEOWN'S PRICE GUIDE IS HERE !

McKeown's new price guide was delayed until the middle of August but they have arrived. Shirley will have them at the meeting. Remember, the cost is \$39.00 hard bound and \$33.00 soft bound. She should be mailing to those of you who asked her to.

**CLASSIFIED ADVERTISEMENTS**

FOR SALE:

8" by 10" Century studio portrait camera with 5" by 7", 4" by 5" and roll film backs..portrait lens, soft focus portrait lens and 14" commercial Ektar lens. Camera comes with three legged Century stand with wheels. All of the above for only \$675.00. Contact Merle Carey 1-206-545-4213.

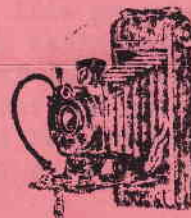
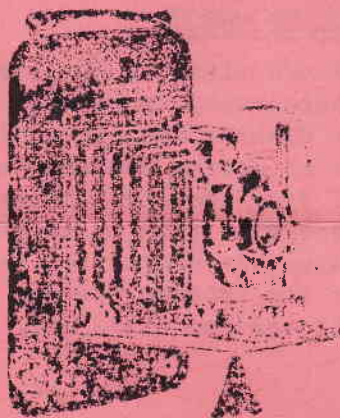
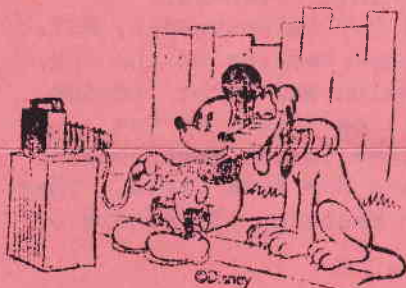
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\*\*BACKSIDE INFORMATION\*\*

Due to the inability of the U.S. Postal Service (or lack of) to get mail from Ronald, Wa. to Tacoma in three days there will no minutes of our June meeting.

We did have a meeting...everyone seemed to have a good time and then we went home.

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THE BELLOWS Newsletter is published 10 times per year by Puget Sound Photographic Collector's Society, Inc. Information for The Bellows should be sent to: Bill Kimber 1413 Weathervane Dr., Tacoma, WA 98466-5712 (206) 564-4046.

Dues are \$10.00 per year and should be sent to Secretary/Treasurer Shirley Sparrow P.O. Box 70, Ronald, WA 98940 (509) 649-2477. P.S.P.C.S. members receive first notification of our spring show.

PRESIDENT: DAVE STUDEBAKER, (206) 582-4878



The following information was taken from the *Gascade Panorama*, Portland, Oregon.

## **The Yakima Show**

by Mike Watters

I went to the Yakima show on July 31 with a singular mission in mind and was fairly successful toward that goal [to find certain, small Olympus cameras — Ed.]. I fear, however, that I might be the only person who can say that. This may in fact have been the only show I've ever been to where sellers and assistants outnumbered the buyers. The passing of 9:00 am (for early-ins) and 10:00 (for general admission) went by with virtually no obvious change in the number of people in the hall. I've seen bigger crowds at most garage sales. An upside of this, however, was that it was easy going and simple to get from one point to another without waiting to get through a mob. Hard to say exactly why the crowd was low, but I suspect that most people in the area had other issues burning away in their minds.

The offerings at the show were the usual assortment. Not much in the way of older cameras, a good assortment of usable SLRs, several junk boxes full of jewels for the project minded. There was a notable lack of stereo gear. One Realist and a couple of half-dead Kodaks comprised the stereo offerings. This show *did* mark the first time I've gotten to see one of the new Noblex panoramic cameras in person. Much larger beast than I had expected. Seems like a great camera. I hope they make a success of it.

## **To Kent and Back**

by Mike Kessler

As I write this

I'm winding down from a really enjoyable trip to the Puget Sound (PSPCS) show, held in Kent, Washington, just south of Seattle. For years I've wanted to do this particular show, but my long-standing commitments, first to the Boston (PHSNE) show and the nearby, legendary Brimfield flea market and, more recently, to travels in Argentina with Gladys [Mike's wife, a native of Argentina], prevented me from experiencing what many people told me was a "really great show." Well, all shows change and I wasn't expecting much as I Volvo'd "North by Northwest" through the breathtaking mountain scenery of northern California and southern Oregon.

When we arrived at the Kent arena, the deluge had lightened up considerably. A few of the thirty or so dealers waiting for entry were keeping dry in doorways, but most were standing casually out in the drizzle, with not an umbrella in sight. When I asked about this odd behavior, I was told that, as residents of the Seattle area, they were so used to the weather that, until I mentioned it, they hadn't realized that it was raining. (Sure ... what they *really* were saying was, "As a Californian you're not going to be able to stand this miserable weather, so don't even *think* about moving up here!")

Contrary to all this tongue-in-cheek humor, of course, I found everyone I met at the show to be among the warmest and friendliest people I'd ever set up a table with.

Friendly people notwithstanding, I have to admit that, after the set-up that evening, I began to have my doubts about the show. Things seemed awfully quiet and I had only a single sale, in contrast to set-up at our own WPCA show where I usually do at least 60 percent of the week-end's business.

The next day was a different story. The Kent show is large, with over 200 tables, split, unfortunately, between two rooms. I was particularly pleased to see more than a dozen display tables featured throughout the show. This way each member provides his own security. The practice caused me a great deal of embarrassment however as I roamed the room in the early hours of the set-up. I was constantly picking up great items and eagerly asking the price, only to be told they were for display only.

I was honored to be asked to be a judge, so at 9 am sharp I was escorted with a group of other judges to each of the exhibits, where we rated them in various categories on a well-designed score card. Afterwards the winners were identified by colored, helium-filled balloons tied to each display — a neat touch.

As with most shows lately, the preponderance of material consisted of usable cameras and some classic collectibles. The displays however were filled with beautiful wood and brass antiques, painstakingly researched and identified. It made me long for the days when the *dealers* tables all looked like that.

My most pleasant surprise came when the public entered. There were lots of them and they were ready to buy. I sold far more than I expected to in all areas: cameras, magic lanterns, images and, particularly, Stanhopes. Thanks to Bobbi London and Ray Kirlin (whose wonderful display, complete with an original J. B. Dancer microscope, won the blue ribbon in his category), everyone in the Seattle area is aware of, and seems to be collecting, the little "peeps." I could have sold dozens instead of the four miserable examples I brought along.

The "frosting on the cake" in all of this came later that morning, when a dealer came to my table and said, "Mr. Kessler, do you remember the article you wrote a few years ago on the stereo 'Museum' viewer? Well, I found one and it's over at my table." Excitedly I followed him across the room. One of my absolute favorite stereoscopes, the "Museum" viewer, so-called because of that word boldly painted on both sides of its body, was patented in 1861 by Cincinnati entrepreneur, Samuel D.

TO KENT AND BACK cont.

Goodale, and takes the form of a small wooden trunk which, when its hinged sides are dropped down, exposes four pairs of stereo eyepieces. When placed on a folding stand, it enabled a traveling showman to let up to four people at a time view Civil War scenes. The operator changed the photos with a large key protruding from one end.

Sure enough, there it was. In need of a little Kessler TLC, but in remarkably good condition for its age. At first it wasn't for sale, but after a few negotiations over the course of the day, I was able to purchase it. It's only the third one I know of and, although I already have one in my own collection, I'll bet I can find a fellow viewer collector who appreciates this kind of rarity.

I saw the same Japanese buyers who frequent our own and other west coast shows, and they seemed to be happy with what they were finding. All-in-all the Kent show proved far better for me than I had anticipated. I joined the sponsoring club and now look forward to doing it again next year.

After the show there was a special treat waiting for me. I followed Ray Kirlin and his wife Pauline back to their home on the southwest edge of Seattle, overlooking Puget Sound. Their beautiful place is chock-full of collections, not all of which are photographic (Pauline's doll collection is fantastic). It was a real treat to take the grand tour.

Ray, who is retired from the Seattle Fire Department, has a great, all-around camera collection, particularly impressive in the subminiature department. I lusted after a number of his Stanhopes, but I was in awe of the photos I saw of a collection which he parted with recently: some of the finest examples of Curtis Indian Orotones ever held in private hands. Ray finished the tour with a clang on one of his magnificent antique fire bells.

The next morning I got an early start on my two-day trip back to San Juan Capistrano. As usual the Volvo was no less stuffed. The things I sold were just balanced out by the rather large stereo viewer. Best of all, of course, were the great memories I was bringing back of gracious people, wonderful experiences and just a whole lot of fun packed into eight days.

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#### The following information is curtsy of THE PHOTOGRAPHIC HISTORICAL SOCIETY NEWSLETTER Milestones...

**Cornelius Vanderbilt Whitney**, a business magnate, international socialite who was the scion of two of America's most aristocratic families, and a significant figure in motion pictures, died in late 1993 at the age of 93. With his cousin, John Hay Whitney, he helped finance the development of *Technicolor* and *Cinerama* and coproduced famous movies including *Gone With The Wind*, *A Star is Born* and *Rebecca*. While still in his 20s he started his own fortune, parlaying a \$3,150 investment into a half-million dollars. With the money he co-founded Pan Am airlines.

**William L. Burnham**, a designer of cameras and other photographic systems for Eastman Kodak, died, January 12, 1994, at age 48. He had joined Kodak in 1968. Mr. Burnham was involved in the development of movie projectors, the Kodak Disc camera series, and according to Gregory Foust, world-wide products manager for 35mm cameras "was literally the father of the *Cameo* line. It was his vision and creativity that put flesh around the *Cameo* concept." Work began on the *Cameo* line in 1988. Burnham reworked the original design that he considered "too much like a pancake." A noted sports car buff, he said of the *Cameo* design, "If you look at a *Cameo* and add four wheels and a windshield and it's like a Lotus Elan."

#### Freebies...

You can get one free ticket to Disney's *The Lion King* movie by sending 6 "Proof of Purchase U.S.A." symbols from Kodak Gold or Royal Gold film to: Kodak Movie Ticket Offer, P.O. Box 2444,

#### And A Freebies Follow-up...

Competition in photo finishing is so cut-throat that profits are bare bone. However, it need not be a non-profit business if you have a good idea. Example: **Seattle Film Works**. Starting out as a small publisher, they branched out with the old idea of buying cheap "short-end" color motion picture film (film left over from a movie production) and repackaged it as amateur film. The idea had worked with black and white but when color came in it all but disappeared because most color motion picture films require special processing. **SFW's** twist was to *give away* the film in return for the processing. They added a unique twist- providing not only *color prints* but *color slides* for the same, price.

Did it work? The May 24th issue of **Financial World** rated **Seattle Film Works** as Number 27 on a list of the top 200 growth companies. 1993 sales were \$44 million, profits of \$ 4 million and "0" debt. Profits have been doubling each year. Some things may be changing, however. As noted in the last "Freebies" section, Seattle is now giving away regular **Agfa** film, packaged under their own name. You can get a roll each of ISO 200 and ISO 400 by simply asking for it. The address is Seattle Film Works, P.O. Box 34056, Seattle WA 98124-9766. Their hope is that you return it for processing.